



EPISODE ONE

SERIAL CODE 6G

TERMINUS by
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<u>1st TRANSMISSION</u>	15.2.83
<u>Duration</u>	24'58"
<u>Spool No</u>	27450
<u>Programme No</u>	1/LDLE120J/72X

(on break)

4 pulled back on W
3 pulled back on W
Turlough-sleeves down
waistcoat on-carry coat

f/g pillar/flat out

EPISODE 1 - NEW OPENING SCENE

Dub-
Tardis atmos.
music

INT. TARDIS CORRIDOR

16. 1 W

CORRIDORS -
PULLED BACK/PANNING R.
HOLD STATIC SHOT for
MIX from titles

(FURTIVELY, TURLOUGH ENTERS
THE CORRIDOR. FROM TOP END-
DOWN CORR./LOOKS DOWN R.LEG-
TURNS AND STILL)

~~TURLOUGH: Now where?~~

~~Q TURLOUGH~~

~~(THERE IS NO REPLY)~~

~~Answer!~~

~~BLACK GUARDIAN(OOV): (VERY QUIET, VERY
SINISTER)~~

~~There are few who are graced with the
privilege of serving the Black Guardian.~~

~~TURLOUGH: I'm sorry. I didn't mean
to sound disrespectful.~~

~~B.G. (OOV): I see into your heart, boy.
I know the truth.~~

~~(MOVES L. TO ROUNDAL FLAT)~~

~~TURLOUGH: I'm scared ... the place is
like a maze. Where am I supposed to
be going?~~

as he moves
fwd PULL
BACK/PAN
HIM L.

Q TAPE

~~B.G.(OOV): Your function is to obey,
not question.~~

he turns

~~TURLOUGH: I may not have much time.
I don't think they trust me. Especially
Tegan.~~

4 to W

Q TAPE

(5 next)

(16 on 1)

-2-

B.G.(OOV): The roundal behind you.

HOLD HIM as
he turns to
flat

(TURLOUGH TURNS TO THE
ROUNDAL)

That one.

HOLD ACTION
as he puts Open it.
coat on floor
keep TURLOUGH
L./ROUNDAL R.

(TURLOUGH PUTS COAT DOWN.
WORKS L. OF IT-FEELS ROUND
IT AND IT FLIPS OPEN)

GO ROUNDAL
OPEN

~~The Tardis is isomorphic. Only the
Doctor is able to manipulate the
controls and dismantle its key elements.~~

HOLD ACTION

(TURLOUGH OPENS THE ROUNDAL
AND WE SEE A MASS OF PRINTED
CIRCUITS AND A BANK OF
DIFFERENTLY COLOURED
SWITCHES)

Operate the blue switches.

(TURLOUGH OBEYS)

Now you will be able to remove the
space-time element from beneath the console.

TURLOUGH: Which switches will release the
Tardis to my control?

GO TAPE

B.G.(OOV): Do only as I say.

Q TEGAN

TEGAN:(OOV) Turlough.

GO TAPE

B.G.(OOV): Quickly, close the roundal.

(THIS TURLOUGH DOES)

GO TAPE

TURLOUGH: Now what do I do?

(5 next)

B.G.(OOV): Go to the console room.

(16 on 1)

-3-

/5 jibbed 1/ TURLOUGH: And?
 (as he looks) (NO REPLY)
 17. 5 W Where've you gone?
TURLOUGH
L.F/G-TEGAN
R. (TEGAN ENTERS THE CORRIDOR)

TEGAN: Who were you talking to?

let TURLOUGH
 out bottom of
 frame/HOLD
 TEGAN
TURLOUGH: No-one ... I was singing. Not
 very well-I'm afraid. (BENDS PICKS UP COAT
 MOVING IN TO R. OF ROUNDAL)
TEGAN: Why didn't you answer when
 I called?
 18. 4 W /
HIGH MS TURLOUGH
 19. 5 W TURLOUGH: I didn't hear you.
MCU TEGAN
 (TEGAN LOOKS AROUND)

TEGAN: You're up to something. I can
 feel it.
 20. 1 X /
TEGAN R./
TURLOUGH
 rising into TURLOUGH: Simply looking around. The
 l. of frame Tardis is so large.
 roundal c.b/g

/GO ROUNDAL OPEN/ (THE ROUNDAL POPS OPEN)

TEGAN: What've you been doing?

HOLD ACTION

(TEGAN EXAMINES THE GUBBINS
 INSIDE THE ROUNDAL)

(SHARPLY) Have you touched anything?

(5 next)

(20 on 1)

-4-

21. 5 W MCU TEGAN TURLOUGH: You look so sweet when you get angry./
22. 4 W MCU TURLOUGH TEGAN: I'm being serious! What have you been doing?/
23. 1 X TURLOUGH L./ TEGAN R./ ROUNDAL C. TURLOUGH: Nothing. You're being foolishly and unjustifiably suspicious./ (TEGAN CLOSES THE ROUNDAL)
24. 5 W MCU TEGAN Why do you dislike me so much?/
25. 4 W /1 pullout/ MCU TURLOUGH TEGAN: You're unreliable/
26. 5 W MCU TEGAN TURLOUGH: You hardly know me./
- /4 ease out/ TEGAN: I heard the way you were talking to the Doctor.
JIB R. to
HOLD TEGAN
into r.f/g
TURLOUGH L.
- TURLOUGH: Being friendly hardly makes me unreliable.
- let her out
L. HOLD
TURLOUGH let
him out L.
HOLD FOR
EDIT
- TEGAN: It was the way you were doing it.
- TURLOUGH: You would prefer I used your sledge hammer tactics?
- RUN ON -----
27. 4 X CORRIDOR TEGAN: At least I'm honest!
- /Q THEM/ TURLOUGH: Being rude isn't honesty. Neither is over-reacting. If I choose to smooth the way with a smile and a soft phrase, that doesn't make me unreliable. Charm, the way I use it, is to disagree agreeably.
TEGAN into
shot from R.
TURLOUGH in
to her R.
PULL BACK with
THEM HOLDING
2s
- | |
|--|
| 5 pull out;
1 to Y; 4 to
X; 3 to W
set f/g
scenery |
|--|

(3 next)

(27 on 4)

-5-

TEGAN (STUBBORNLY): You were using it to deceive!

TURLOUGH: You're so typical of your planet. Reduced to shouting if you can't have your own way./

28. 3 W
MCU TEGAN

TEGAN (SHOUTS): I am not!./

29. 1 Y
TEGAN L.F/G
TURLOUGH R.

TURLOUGH: (SMILES) No?/

30. 3 W
a/b

(TEGAN FUMES)

You seem unable to grasp there are other approaches. To smile before asking.

TEGAN: Don't patronise me, Turlough!./

31. 1 Y
MCU TURLOUGH

TURLOUGH: I'm simply relating what I think./

32. 3 W
CU TEGAN

TEGAN: Turning an argument around is something you're very good at.

TURLOUGH: Listen to yourself. You're so concrete in the way you think./

33. 1 Y
CU TURLOUGH

, You can't just agree to differ./

34. 3 W
CU TEGAN

TEGAN: I think you're dangerous./

35. 1 Y
a/b

TURLOUGH: I think we should try and be friends./

36. 3 W
a/b

(4 next)-as she turns

(36 on 3)

-6-

37. 4 Y
 2s TEGAN/
 TURLOUGH
 HOLD TEGAN
 into l.f/g

TEGAN: I'm going to tell the Doctor
about the roundal.

(TEGAN WALKS OFF)

TURLOUGH: Do so. Fetch him now ...
but you'll only make a fool of yourself.

TEGAN stops

(TEGAN PAUSES)

TURLOUGH
moves down
to her

too
I/travel in the Tardis now. I've no
desire to kill myself ... I've no reason
to open that roundal.

PULL BACK
with TEGAN-
HOLDING 2s

(TEGAN MOVES OFF)

TURLOUGH: Where are you going?

TEGAN: To show you your room.

they pause

(TURLOUGH FOLLOWS)

TURLOUGH: We're friends?

TEGAN: Not yet.

let HER out
r. HOLD
TURLOUGH
let him out
r.

(TURLOUGH GIVES TEGAN
AN EVIL LOOK)

HOLD FOR EDIT

/2A/1. INT. ADRIC/TURLOUGH'S ROOM.

2.

2 A

WS ROOM
CRAB R. PAN L.
to HOLD BED f/g

(TEGAN AND TURLOUGH
ENTER)

/VT edit
to cam.
on move/

TURLOUGH/TEGAN

TURLOUGH: (LOOKING AROUND) Looks
like a kid's room.

/Q THEM

HOLD HER MOVE
into R. f/g
TURLOUGH l.
see NECKLACE
in HAND

TEGAN: It was Adric's.

TURLOUGH: Who?

TEGAN: (QUIETLY) It doesn't
matter. (cont....)

(5 next)

- 1/2 -

(2 on 2)

as HE MOVES R.
CRAB L. to HOLD
TEGAN L.F/G
TURLOUGH R.
bed in f/g
HE SITS

TURLOUGH: (cont) I've had enough
of children. What with that awful
school on Earth.

TEGAN: You can change things
around if you want.

(TURLOUGH PICKS UP
A MATHEMATICAL
PUZZLE THEN THROWS
IT DOWN AGAIN)

TURLOUGH: All this can go for
a start.

TEGAN: Do what you like. It's
your place.

let HER OUT L.
CENTRE on TURLOUGH
he starts to roll
up sleeve as she
closes door

(SHE TURNS AND
WALKS OUT)

(5 next)

- 2 -

(2 on 2)

5A

2. INT. TARDIS CORRIDOR.

3. 5 A /
CORR./DOOR
TEGAN

SHE TURNS

2 to B console

LET HER MOVE
OUT R.

Q TURLOUGH

TURLOUGH in R.
and into MCU
he looks off r.
but let HIM MOVE
OUT L.

Q NYSSA

(TEGAN EMERGES,
AND STOPS TO TAKE
A DEEP BREATH.

THEN SHE DETERMINEDLY
HEADS TOWARDS THE
ROOM THAT SHE SHARES
WITH NYSSA.

AS SHE LEAVES OUR
FIELD OF VIEW,
TURLOUGH CAUTIOUSLY
EMERGES.

HE WATCHES TO BE
SURE THAT TEGAN
HAS GONE, AND THEN
HE HEADS FOR
THE CONSOLE ROOM.

HE'S MOVING WITH
STEALTH)

(1 next)

5

- 1/4 -

(3 on 5)

/3A 1A/

3. INT. NYSSA/TEGAN'S ROOM.

4. 1 A TROLLEY/MICROSCOPE F/G / (NYSSA IS WORKING
NYSSA AT A TABLETOP SETUP
as SHE STRAIGHTENS UP FOR A BIOCHEMICAL
and PICKS UP BOOK EXPERIMENT: LOTS
CRANE R. and PAN L. OF GLASSWARE AND,
to HOLD NYSSA R.F/G IN THE MIDDLE, AN
DOOR in L.B/G EYEPIECE ANALYSER.

SHE LOOKS UP AS
TEGAN ENTERS.

/Q TEGAN/

TEGAN CLOSES THE
DOOR BEHIND HER AND
STANDS FOR A MOMENT,
FINALLY GAINING
CONTROL)

/5 to B Adric/

5. 3 A TEGAN: He's got the manners of
MCU NYSSA a pig./

she looks up

NYSSA: (LOOKING UP, PUZZLED) The
Doctor?/

/Q TIME ROTOR/

6. 1 A NYSSA R.F/G
TEGAN moving
FWD L.

TEGAN: The brat! Turlough.

NYSSA: He'll settle down.

/S/B TURLOUGH/

(6 next)

- 4 -

(6 on 1)

/2B+4A; 6B/

7. 6 B /Q TURLOUGH/ 4. INT. TARDIS CONSOLE ROOM.
DOOR (SCREEN CLOSED)
on elemac/jib (THE TIME ROTOR IS
IN MOTION.)
/3 twds B console/ TURLOUGH IS AT THE
/not in yet CONSOLE.
TURLOUGH in door HE REACHES INTO HIS
JIB R. PAN HIM L. POCKET AND BRINGS
THRU' ROTOR - OUT A CUBE WHICH
TIGHTENING and as STARTS TO GLOW)
HE LOOKS DOWN
PAN DOWN to CUBE
and PULL OUT to
see HIM/CUBE F/G
TURLOUGH: (MUTTERS) It's repaired
itself.
/GO CUBE GLOW
/Q BLACK GUARDIAN/
8. (2 B MCU BLACK GUARDIAN BLACK GUARDIAN: Concentrate./
(+ looking l. You have work to do.
(4 A on SCREEN AND DOWN
9. 6 B CU TURLOUGH

/Q TEGAN/NYSSA/

(1 next)

(9 on 6)

1A

5. INT. NYSSA/TEGAN'S ROOM.

10. 1 A

TROLLEY F/G
NYSSA L./TEGAN R.
see necklace

(TEGAN HAS COME IN
FOR A CLOSER LOOK
AT THE EXPERIMENT)

/3 into B/
/6 to C/

TEGAN: What are you doing?

as TEGAN MOVES L.
PAN with HER to
HOLD HER L.
NYSSA R.

NYSSA: Synthesising an enzyme.
I seem to need the practice.

(NYSSA PICKS UP AN
ABACUS)

TEGAN: You've done it before.

NYSSA: Adric did the calculation
for me. My own figures aren't
as good. (HOLDS UP THE ABACUS)
As you can see.

as TEGAN moves
CRANE R. to HOLD
NYSSA R.f/g
TEGAN thru' door
L. B/G

TEGAN: () I'll see if I can
find his notes, before Turlough
destroys them.

(TEGAN EXITS)

/Q TEGAN as door closes/

(6 next)

(10 on 1)

/2B+4A; 6C 3B/

6. INT. TARDIS CONSOLE ROOM.

(CUBE ALIGHT ON TOP OF TARDIS)

11. 6 C
low on jib
PANEL/TURLOUGH
he opens panel

(A PANEL IN THE
PEDESTAL OF THE
CONSOLE IS OPEN.
TURLOUGH REACHES
INSIDE)

/S/B Q BLACK GUARD./

12. 2 B
+ SCREEN
4 A
MCU HACK GUARDIAN
looking l./down

TURLOUGH: What will this do?

BLACK GUARDIAN: You are
touching the heart of the Tardis.
Rip it free!

13. 6 C
TURLOUGH/HAND/
VOID
as head up

(TURLOUGH WITHDRAWS
HIS HAND)

14. 3 B
MCU TURLOUGH
cube f/g

TURLOUGH: And what happens to
me?

/Q B.G./

15. 2 B
+ a/b
4 A
a/b

BLACK GUARDIAN: You will be
safe. I am ready to lift you
away.

16. 3 B
MCU TURLOUGH
cube f/g
as he bends down

(TURLOUGH REACHES
IN AGAIN AND BEGINS
TO PULL A PIECE OF
THE INNER WORKINGS
FREE.

17. 6 C
TURLOUGH working
in void
as he pulls piece out

IT RESISTS HIM, BUT
THE CONSOLE REACTS
IMMEDIATELY - THE
TIME ROTOR SUDDENLY
LOCKS IN PLACE AND
STARTS TO FLICKER,
AS THE CLOISTER BELL
STARTS TO TOLL.

18. 3 B
HIGH SHOT ROTOR

/Q LIGHTS ROTOR STOP/
AND FLICKER

19. 6 C
TURLOUGH WORKING

TURLOUGH KEEPS
PULLING)

DUB CLOISTER
BELL

/2 to C/
/3 to C/

20. 2 B
+ a/b
4 A
CU B.G. he looks
pleased

- 7 -

(2 next)

HOLD FOR EDIT

RUN ON

(20 on 2+4)

- 1/8 -

5B 2C

7. INT. ADRIC/TURLOUGH'S ROOM.

21. 2 C _____ /
DOOR
/Q TEGAN/
DOOR OPENS-TEGAN
into MS-she looks
u/s

22. 5 B _____ /
WS area of
ROOM - PAN
to BED

23. 2 C _____ /TEGAN: Turlough?
MCU TEGAN
SHE TURNS
and MOVES OUT

(DOOR CLOSED)
(TEGAN KNOCKS)
(TEGAN STEPS IN
AND LOOKS AROUND,
PUZZLED)

DUB CLOISTER
BELL

(SHE EXITS LEAVES DOOR OPEN)

HOLD FOR EDIT

RUN ON

TEGAN back to
pos.in Adric
rm

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/5 to A pushed in/
/ 2 to B           /

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(5 next)

- 1/9 -

(23 on 2)

5A

8. INT. TARDIS CORRIDOR.

DUB CLOISTER
BELL

24. 5 A

CORR.
(pushed in)

(TEGAN EMERGES FROM
TURLOUGH'S ROOM)

Q TEGAN

TEGAN: Turlough?

TEGAN into CENTRE
of shot from R.

PULL BACK with HER
SLIGHTLY -
STOP and let HER
OUT R.

Q TURLOUGH

(6 next)

(24 on 5)

2B+4A; 6C/

9. INT. TARDIS CONSOLE ROOM.

(ROTOR NOT MOVING. LIGHTS STILL FLICKERING)

25. 6 C

TURLOUGH
working

(AS BEFORE)

DUB CLOISTER
BELL

/5 pan l. to/
/VisFx light/
/box

TURLOUGH: (STRUGGLING) It's
stuck!

/Q B.G./

BLACK GUARDIAN: (OOV)
Continue.

HOLD HIS MOVE
as HE TURNS to CAM.

TURLOUGH: I'm trying. It
won't move.

/Q B.G./

26.

2 B

+ SCREEN

4 A

CU B.G.

/BLACK GUARDIAN: The break
up is beginning! I can
sense it.

27.

6 C

TURLOUGH

HOLD HIS MOVE
back to hole

/Q TEGAN/

TEGAN:(OOV) Turlough!

and as he renews
effort TIGHTEN
TO HANDS/FLEXES etc.

(3 & 5 next)

- 1/11 -

(27 on 6)

3C+5A

DUB CLOISTER
BELL +
PULSATING
SOUND

S/B Q TEGAN 10. INT. TARDIS CORRIDOR.

(TIPSY HERE)

3 C

WALL + El.Fx.
R. of frame

5 A

VIS FX LIGHT
BOX

TEGAN into L.F/G
she R. to wall.

let HER OUT L.

TEGAN: Turlough.

(INTO E/G L. LOOKS R.) Oh no!

(THE CORRIDOR WALL INCLUDING THE DOOR TO TEGAN AND NYSSA'S ROOM IS STARTING TO SHIMMER AND BREAK UP.

SHE TURNS AND
RUNS)

Doctor!

HOLD FOR EDIT

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/Strike fully/
/prac.cube set/
/non-prac    /

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(3 next)

- 11 -

(on break)

3A 1A+5A

DUB CLOISTER
BELL +
PULSATING GETTING
LOUDER

11. INT. NYSSA/TEGAN'S ROOM.

34. 1 A

NYSSA/BOOK R.F/G
WALL L.
+ El. Fx. l. of f.
5 A
Vis Fx LIGHT BOX

Q HER

SHE turns over
page. Listens.
SHE TUNS TIGHT
in R.F/G

(NYSSA IS STUDYING
A TEXTBOOK. SHE
LOOKS UP AS SHE
HEARS THE PULSATING
SOUND THAT
ACCOMPANIES THE
SHIMMERING.

THE INSIDE OF
THE WALL IS ALSO
BREAKING UP)

/Fx on wall spreading/

35. 3 A

MCU NYSSA

HOLD FOR EDIT

RECORDING BREAK

/6A/ /COLUMN POS.1; Lin/Term.door closed/
CORR.SET IN CONSOLE /FLOATERS B.C. IN; FLOATER A OUT/
RM.CORR.GAUZE LOOPED LINER FLAT READY TO SET AFTER TARDIS FLAT/
UP FOR 1.

12. INT. TARDIS CORRIDOR.

1. 6 A on elemac & jib CORRIDOR / (HAT STAND OUT)(NO SINGLE CHAIR
(THE DOCTOR TURNS ON SET)
THE CORNER OF THE
CORRIDOR ON THE
RUN)

TEGAN(OOV): Doctor!

(COMING ROUND CORNER)

THE DOCTOR: What is it?

TEGAN: Quickly!

(THEY MOVE TO THE
NEXT SECTION OF
THE CORRIDOR AND
SEE THE SHIMMERING.

THE WALL SPARKLES
AS IF SEEN THROUGH
A WATERFALL.

What is it?

THE DOCTOR: We're in trouble.
I'll explain later.

HOLD FOR EDIT

(HE TURNS AND
HEADS FOR THE
CONSOLE ROOM
AT SPEED.

TEGAN FOLLOWS)

(EXIT R.)

RECORDING BREAK

/6 to B- Console Rm/

/2nd part of Sc.12 later/

/STRIKE CORR. FLATS/

(28 on 3 +5)

1/13a

/3C+5A; 6D/DUB CLOISTE
BELL AND
PULSATING12A CORRIDOR.LINER nr NYSSA RM

29.

3 C

WALL
+ El.Fx r.of frame

5 A

Vis Fx Light box

/Q THEM/DOCTOR/TEGAN INTO
L. F/G(THEY MOVE TO THE
NEXT SECTION OF
THE CORRIDOR AND
SEE THE SHIMMERING.THE WALL SPARKLES
AS IF SEEN THROUGH
A WATERFALL)

(VT TO THEIR ENTRANCE)

/2 to D

/4 to Bpulled/
backTEGAN: What is it?

30.

6 D

V.TIGHT PROFILE
2-s TEGAN/DOCTOR
DOCTOR TURNSTHE DOCTOR: We're in trouble.
I'll explain later.

as they move out l.

(HE TURNS AND
HEADS FOR THE
CONSOLE ROOM
AT SPEED.

31.

3 C

+ a/b

5 A

Vis Fx Light box

TEGAN FOLLOWS)

as THEY MOVE OUT
EFFECT spread
slowly l. to
FILL FRAME

HOLD FOR EDIT

RECORDING BREAK

/3 to 1
/6 still pushing/
/3s cable PAN R./
/to wall

(3C1+5A next)

1/13a

(on break)

- 1/14 -

/4B+5A; 2D 6C/
2E

DUB CLOISTER
BELL

+ FOOTSTEPS

13. INT. TARDIS CONSOLE ROOM.

36. 6 C / ROTOR FLICKERING. NON-PRAC.CUBE

TURLOUGH at
PANEL

(TURLOUGH CLOSES THE
PANEL ON THE
PEDESTAL.

/Q HIM/

/insert Sc. 13A DR/DOOR/

HE CLOSES PANEL

HE WORKS QUICKLY
AS HE HEARS THE
DOCTOR APPROACHING.

HOLD HIS RISE
and see CUBE as
HE PICKS IT UP

HIS TASK COMPLETE,
HE MOVES AWAY FROM
THE CONSOLE.

/Q DOCTOR/TEGAN/

as he turns

THE DOCTOR AND TEGAN
ENTER AND MAKE FOR
THE CONSOLE.

37. 2 D

FLICKERING ROTOR
L.F/G DOOR OPENING
DOCTOR/TEGAN IN
R.B/G
THEY STOP

THE ROTOR IS
FLICKERING)

THE DOCTOR: What was Nyssa
working on?

/6 pull out/
slightly

TEGAN: Nothing that would
do this.

HOLD HIS MOVE
L.F/G-TEGAN/
TURLOUGH R.

THE DOCTOR: The rotor's
jamming, but ...

as he opens
panel

(HE OPENS THE
PANEL ON THE
PEDESTAL)

38. 6 C

PANEL/HAND
BUTTON

There's a safety cutout.

as hand to button

(HE PRESSES
A BUTTON)

DUB BUTTON
PLINK

39. 2 D

DOCTOR L.F/G
TURLOUGH/TEGAN R.
DOOR R.

(ROTOR OUT)

TURLOUGH: Is Nyssa safe?

/Q LIGHTS/

/6 pull out
fast but not far/

- 14 -

(4 + 5 next)

(on break)

1/14a

13A to INTERCUT WITH SC.13
NYSSA/TEGAN RM

DUB CLOISTER
BELL +
PULSATING

32. 3C1 /
NYSSA DOOR
+ +El.Fx
5 A /
VIS FX LIGHT BOX

GO FX to CORR

33. 6 D /
2-s DOCTOR/TEGAN
looking r. of cam.
Q THEM

HOLD FOR EDIT

RECORDING BREAK

/6 pull back /
/to C; 3 to A/

(1 and 5 next)

(39 on 2)

- 1/15 -

(THE DOCTOR REACHING
TO OPERATE THE
CONTROL TO UNCOVER
THE VIEWING SCREEN)

DUB SCREEN
SOUND

As DOCTOR MOVES
UP and R. CRAB R.
UP SIDE OF CONSOLE
to HOLD HIM and
PAN HIM L. to red
lever area

THE DOCTOR: We'll see. I'm
trying to re-focus the exterior
viewer on the inside of the
Tardis.

/4 into B/

(HE REACHES ACROSS
TURLOUGH TO MAKE
ANOTHER ADJUSTMENT.

/open screen to/
/CSO blue fast/

TURLOUGH GETS OUT
OF THE WAY AND GOES
TO JOIN TEGAN.

as he looks up

40.

4 B

LOW S. DOCTOR/TURLOUGH
TEGAN L. SCREEN R.

THE SCREEN SHIMMERS
AND SPARKLES)

+

5 A

VisFx LIGHT BOX
slightly de-focussed

?run on for
screen open
+Dr.rpt.lookup

/Q TEGAN/

TEGAN: IT's just a mess.

41.

2 E

MCU DOCTOR

THE DOCTOR: Dimensional
instability. That's the danger./
(HE RAISES HIS VOICE) Nyssa?

HOLD FOR EDIT

/TINY RUN/
/3+5shots/

/5 normal light/
/box shot

(1 next)

- 15 -

- 1/16 -

(41 on 2)

3A+5A; 1A

Dave-if poss.
Tipsy spreading
down from top

DUB CLOISTER
BELL +
PULSATING

14. INT. NYSSA/TEGAN'S ROOM.

42. 1 A / (WALL STILL IN)
MCU NYSSA (HALF OF THE ROOM
HAS NOW SUCCUMBED
TO THE SHIMMERING.)
Q HER
HOLD HER as SHE
MOVES back to
BED

Q DOCTOR THE DOCTOR: Nyssa.
43. 3 A / (NYSSA IS BACKED-UP AGAINST
NYSSA BOTTOM L. of THE TABLE WITH HER EXPERI-
+ FRAME + El. Fx. MENTAL GEAR ON IT)
5 A (THE BOOK IS STILL UNDER HER
Vis Fx. LIGHT BOX ARM, THE ABACUS ON THE BENCH)

Q DOCTOR THE DOCTOR: (ON DISTORT)
44. 1 A Nyssa, can you hear me?
MCU NYSSA

NYSSA: Yes!

TIGHTEN TO
CU

as she looks

THE DOCTOR: Stay well back,
there's nothing you can do.

45. 3 A
+ WALL + El. Fx.
5 A
VIS. FX LIGHT BOX
elect. fx.
slowly spreads
& fills frame

HOLD FOR EDIT

(2 next)

(45 on 3+5)

- 1/17 -

2E 6A

DUB CLOISTER
BELL

15. INT. TARDIS CONSOLE ROOM.

CSO BEHIND SCREEN

46. 2 E

MS DOCTOR

(THE DOCTOR IS STILL
WORKING FRANTICALLY.

/Q DOCTOR/

HE WORKS AT
CONSOLE THEN
LOOKS AT SCREEN

/Q DOCTOR/

HE RESUMES WORK

/Q TEGAN/

A. VT THE IMAGE ON THE
EDIT SCREEN NOW SHOWS
SCREEN NYSSA AND THE
INTERIOR OF THE
ROOM, BUT IT IS
MARRED BY MASSIVE
INTERFFERENCE.

TEGAN LOOKING UP
CLOSER TO THE
SCREEN)

47. 6 A

DEEP 3-s
(panned l.)
TEGAN R.F/G
TURLOUGH C.
DOCTOR L.B/G

TEGAN: What's that? I
saw something. Just for a
moment.

B1.VT EDIT SCREEN-as DR.LOOKS UP

in Tegan Rm.
v.quietly strike
wall falt toCSO
pos.check CSO
cloth

THE DOCTOR: (DESPERATE) Oh
no! The outside universe is
breaking through.

/Vis Fx Nyssa/
trolley

TEGAN: Look!

TIGHTEN TO
CU DOCTOR

B VT (THE SIGN ON THE
EDIT SHIMMERING SKULL
SCREEN APPEARS ON THE
WALL IN NYSSA'S
ROOM)

/Q DOCTOR/

48. 6 A

CU DOCTOR

HOLD FOR EDIT

/TINY RUN ON/

(6 next)

- 17 -

(on 3, 4, 2)

- 1/18 -

3A+4A+2G; 6F 1A//Dave-I reckon we can just/
do this with light box/CSO cloth set/16. INT. NYSSA/TEGAN'S ROOM.

62. 6 F (pushing 3s cable)
HIGH S. TROLLEY
keep off wall
/GO VIS FX/
NYSSA IN.
/Q NYSSA/
63. 3 A NYSSA into L.F/G
+ CSO CLOTH R.
4 A
+ TARDIS FLAT
2 G
SKULL DOOR
nearly thru'
/Q DOCTOR/
64. 1 A HIGH BCU NYSSA
65. 3 A NYSSA L.F/G
+ CSO CLOTH R.
2 G SKULL DOOR
/GO DOOR/
- DOOR OPENING
HOLD FOR EDIT
- (NYSSA OUT)
(THE EXPERIMENTAL
GEAR ON THE
TABLE ERUPTS IN
A BRILLIANT
PYROTECHNIC
DISPLAY.
NYSSA RAISES
HER ARM TO
PROTECT HERSELF)
- THE DOCTOR: (OOV) Looks behind you,
Nyssa.
(THE DESIGN OF A SCREAMING SKULL
GROWS MORE DISTINCT)
WE SEE THAT THE
SKULL IS A DESIGN
ON A HEAVY METAL
DOOR.
IT STARTS TO
SWING OPEN)
(FAST TO START THEN SLOW A BIT)

RECORDING BREAK

/2 to B console screen/
/1 pull out on A/Set skull door, Nyssa rm.
Set whitecloth/gauze behind it/

(on break)

1/18A

TO COVER INSERTS

66. 2 B _____/
SCREEN(BLACK)
 RUN TAPE TO COVER INSERTS

67. 2 B _____/
CLOSER SHOT SCREEN
(same angle)
 to cover inserts

68. 5A _____/
LIGHT BOX
 RUN ON

FOR GALL. ONLY SESSION

SCREEN INSERT C

69. 3A _____/
NYSSA l.f/g
DOOR r.b/g
 GO DOOR OPENING

(SKULL DOOR SET)
NYSSA LOOKS ROUND THEN
MOVE TWDS DOOR.
SHE PAUSES IN DOORWAY

HOLD shot
for edit

/alternative take for D/

/2 to H corr/

SCREEN INSERT D

/Q light fx
+ elect. white out/

HOLD for edit

(use at begin.
of white out
so that we don't
know if Nyssa is
there)

(1 next)

1/18a

1/18b

(69 on 3)

check trolley still sparking/

SCREEN INSERT E

70. 1A
(pulled back)
W/A ROOM - Door open
wide
+ El. Fx. interference
Effect clears to clean shot

SCREEN INSERT F

71. 3 A / DOOR CLOSE SLOWLY
SKULL DOOR

GO DOOR

HOLD to shut
for edit

RECORDING BREAK

Set chair by bed
check trolley
door l. jammed

3 to D;
1 PAN to DOOR

- 1/19 -

(48 on 6)

4B+5A; 6EDUB CLOISTER
BELL17. INT. TARDIS CONSOLE ROOM.

49. 6 E _____ / CSO SCREEN
 CU DOCTOR (clear of screen) (AS HE WORKS,
Q HIM WATCHES A
 GARBLED REPRESENTATION
 OF THE ROOM INTERIOR ON
 THE SCREEN)
50. 4 B _____
 (pushed r.)
 3s DOCTOR/TURLOUGH/
Q TEGAN TEGAN.fav.TEGAN keep
 off screen. THE DOCTOR: (LOUDLY) Go
 through, Nyssa. It's your
 only chance.
51. 6 E _____
 CU DOCTOR THE DOCTOR: I don't know. But if
 as he looks she stays in the room, she'll die!
52. 4 B _____ / (AND ERUPTION SENDS THE SCREEN
 + GROUP F/G A BRILLIANT WHITE)
 5 A SCREEN/CSO
 LIGHT BOX
 D-focus
GO WHITE OUT SCREEN
Q DOCTOR TINY RUN ON
 4 line-up
 Screen shot
53. 6 E _____ / (VERY CONCERNED) Nyssa. If
 CU DOCTOR you can hear me... KEEP MOVING

HOLD FOR EDIT

TINY RUN ON2 in to fset backs in screen

- 19 -

(4 next)

(on break)

- 1/20 -

32

/2J/

/lights not so bright/

/check gauze behind door/
chair; Column set 1
floater A out

18. INT. LINER CORRIDOR.

DUB -
LINER'S MOTORS
+ STRANGE
ETHEREAL SND
THAT ECHO
LIKE FAINT
CRIES ON THE
WIND

88.

2 J

SKULL DOOR

/Q DOCTOR/

/Q NYSSA

as NYSSA comes
thru' CRAB L. to
shoot down
corridor SEEING
SKULL

(PART OF A CORRIDOR
COMPLEX FORMED
FROM STAGGERED
ALCOVES.

THE DOORWAY TO
THE TARDIS IS IN
THE CURVING OTHER
WALL.

ALONG THE INNER
WALLS ARE SLIDING
DOORS - ALL CLOSED
AND EACH BEARING
THE SKULL DESIGN.

LIGHTS ARE LOW.

NYSSA DIVES THROUGH
THE DOORWAY WITH
THE PYROTECHNICS
BEHIND HER. BOOK AND HAND
HURT

THE DOCTOR'S
LOUDSPEAKER
VOICE ECHOES
FROM WITHIN)

(VT edit- oov Nyssa if you can hear me)

THE DOCTOR: (O.O.V.) ... Keep moving
keep moving Nyssa. Stay ahead of
it. If you don't it will
kill you.

HOLD HER as she
RUNS AWAY from CAM.
FRONT R.

(HAND COVERING HER
EYES, NYSSA STARTS
TO RUN.

HOLD FOR EDIT

SHE DROPS THE BOOK
AS SHE GOES)

/TINY RUN ON/

/2 to J;4 to C/

/set chair door/

(2 next)

- 20 -

- 1/21 -

(53 on 6)

/4B 2F 6E/
6D/

DUB CLOISTER
BELL
FADE TO QUIET
THEN PULSATING
START IN
CONSOLE RM

19. INT. TARDIS CONSOLE ROOM.

54. 4 B / SCREEN BLACK
GROUP F/G
SCREEN R.
/Q THEM/
E.GALL.(THE SCREEN IS
INSERT SUDDENLY CLEAR.
THE ROOM IT SHOWS
IS EMPTY.

HOLD DOCTORS
TURN OUT

THE DANGER IS
ABRUPTLY OVER,
THE TOLL OF
THE CLOISTER
BELL BEGINS TO
FADE.

IN THE NEWLY
ESTABLISHED
QUIET, A
REGULAR ELECTRONIC
PULSATION IS
SOUNDING)

/Q TEGAN/

55. 2 F / TEGAN: What's that?
2-s TURLOUGH/TEGAN
56. 6 E / THE DOCTOR: I don't know.
MCU DOCTOR
57. 2 F /
2-s a/b
58. 6 E / TURLOUGH: Where does that
MCU DOCTOR door lead to?

THE DOCTOR: Another space
craft.

HOLD FOR EDIT

(DOCTOR LOOKS UP SHARPLY)

TEGAN: Look!

/TINY RUN/

/6 to D/
/pulled/
/back/

F.VT (ON THE SCREEN WE SEE THE DOOR
EDIT/ WITH THE SKULL DESIGN SLOWLY
GALL. STARTING TO CLOSE.)

59. 6 D / (THE DOCTOR RUSHES OUT OF THE
3-s ALL LOOKING AT ROOM FOLLOWED BY TEGAN/TURLOUGH)
SCREEN.
/Q THEM/
HOLD THEIR MOVE TO
CAM.LET THEM OUT.
KEEP ON SCREEN.
HOLD FOR EDIT

RECORDING BREAK

(on break)

1/21A

/3A 4A 5A 2G/

/Adric door back to strike
/set blacks behind console screen/

NYSSA/TEGAN RM

/CSO cloth Teg.rm/

/6 to F push-
/ing 3s cable/
/2 to G; 4 toA/

SCREEN INSERT A - GALL. ONLY

60. 3 A / (NYSSA LOOKS ROUND)
NYSSA F/G L.
+ CSO cloth R.
4 A
+ TARDIS WALL
5 A
LIGHT BOX

(GALL. ONLY-
interference
massive +
El.Fx)

/Q HER/

/RUN ON/

SCREEN INSERT B1- GALL.ONLY
univ. breaking thru'

(GALL.ONLY-
interference
slightly less
+ El.Fx.+
light Box)

61. 3 A / (NYSSA -
+ a/b SKULL APPEARS SLOWLY ON WALL)
4 A light Box)
+ a/b
2 G
SKULL CAPTION
barely
discernable

SCREEN INSERT B

As for 61. but
skull appears slowly
on wall

/RUN ON/

/STRIKE SKULL CAP/

(6 next)

1/21A

(on break)

- 1/22 -

/3D 6F 1A/
3AStrike Tardis flat. Strike
B.G. drape into Adric Corr.
Set liner flat on skull door 1.
Mark. Strike VisFx light box20. INT. NYSSA/TEGAN'S ROOM.

73. 1 A TROLLEY F/G
DOOR B/G
Q THEM; GO DOOR
DOCTOR INTO SHOT
FLOOWED TEGAN/
TURLOUGH
as they stop
- (CHAIR SET. TROLLEY SMOULDERING)
(THE DOOR TO THE
TARDIS CORRIDOR
IS SCORCHED AND
JAMMED.
THE DOCTOR FORCES
IT OPEN AND RUSHES
IN.
THE SKULL DOOR
CONTINUES TO
SLOWLY CLOSE.
QUICKLY THE
DOCTOR PICKS UP
A SMALL METAL CHAIR
AND THROWS IT INTO
THE GAP BETWEEN
CLOSING DOOR AND
ITS JAMB.
TEGAN AND TURLOUGH
FOLLOW HIM IN.
74. 6 F SKULL DOOR CLOSING
Q THEM
75. 3 D CHAIR/BED F/G
GROUP B/G
HOLD DR. LEAP OVER
BED. he picks up
chair HOLD HIM FWD
LET HIM THROW CHAIR
our r.
HOLD FOR EDIT
- VT THE SKULL DOOR
SMASHES INTO THE
CHAIR AND STOPS)
- TINY RUN ON
76. 1 A Q THEM
2-s TEGAN/TURLOUGH
DOCTOR in L. PAN
HIM R. to DOOR and
as he moves L.
CRANE R. PAN L.
to FIND TEGAN L.
HOLDING DOCTOR
R.F/G
- (THEY LOOK FROM DOOR
TO DOCTOR)
TEGAN: Where did the other
space ship come from?
THE DOCTOR: The Tardis
found it. There's a fail
safe device. On impending
break-up, the Tardis seeks
out and locks onto the
nearest space craft.
77. 3 A let DOCTOR into
MCU R. F/G
as he turns
78. 1 A MCU TEGAN
- set chair
in door

Ep.1/22a

(on break)

1A20. NYSSA/TEGAN RM
TRICK CHAIR INSERT72. 1 A _____ /DOOR WITH CHAIR
DOOR CLOSED STUCK IN IT

PANNED R. on CHAIR

GO DOOR OPEN

CHAIR OUT

HOLD FOR EDIT

(VT- put on
Video Disk
reverse +
speed up)

RECORDING BREAK

/1 pan to door 1.//Nyssa rm.set chair by bed
/check trolley door 1.jammed
/skull door open-ready to close

(78 on 1)

- 1/23 -

HOLD HER MOVE
FWD

TEGAN: You've never
mentioned it before.

THE DOCTOR: That's because it doesn't
always work.

(SHOCKED LOOK FROM TEGAN)

HOLD FOR EDIT

(HE TENTATIVELY
DUCKS UNDER THE
CHAIR AND SLIPS
INTO THE GAP
BETWEEN THE
SKULL DOOR AND
ITS JAMB)

/1 PAN to door/

(TEGAN TO DOOR)

/TINY RUN ON/

4C 2J21. INT. LINER CORRIDOR.

89. 2 J _____ / (THE DOCTOR STEPS
DOOR DOWN INTO THE
CORRIDOR.
Q DOCTOR/ DOCTOR: That's because it doesn't always work.
DOCTOR THRU' THE DRONE OF THE
DOOR. LINER'S MOTORS
as he moves into PROVIDES A BACKGROUND.
corr. OVER THIS ARE LAID
90. 4 C _____ / STRANGE, ETHERIAL
L/S CORR. SOUNDS THAT ECHO
DOCTOR CENTRE LIKE FAINT CRIES
ON THE WIND.
- 2 push R/ HE TAKES A CAUTIOUS
LOOK AROUND.
91. 2 J _____ / TEGAN PUTS HER HEAD
MS TEGAN ROUND THE DOOR)
- Q TEGAN/ TEGAN: Well?
92. 4 C _____ /
MS DOCTOR
- THE DOCTOR: She's gone.

HOLD HIS MOVE
to BOOK and DOWN

(THE DOCTOR SEES
NYSSA'S CHARRED BOOK
LYING A COUPLE
OF YARDS AWAY ON
THE CORRIDOR FLOOR.

HE PICKS IT UP. IT IS VERY
BLACK AND DIRTY PUTS IT
DOWN AND STANDING UP CALLS.
(BOOK LEFT)

HOLD RISE -
LET HIM MOVE
AWAY FROM CAM.
and OUT R.

(POINTS) This way.

Stay there.

(HE SETS OFF
IN THE DIRECTION
INDICATED BY THE BOOK)

HOLD FOR EDIT

TINY RUN ON - 24 -

1A

S/BGRAMS

22. INT. NYSSA/TEGAN'S ROOM.

79. 1 A _____ / (TEGAN STEPS BACK
TEGAN/DOOR INTO THE ROOM.

/Q TEGAN/

as SHE MOVES OUT
and TURNS-CRANE R.
PAN L. to HOLD HER
R. F/G TURLOUGH L.

TURLOUGH HAS PICKED
UP THE ABACUS AND
IS PLAYING WITH IT)

TEGAN: Nyssa's gone.

/GO GRAMS

HOLD TEGAN
TURN OUT

(A SUDDEN, VERY
LOUD, ELECTRONIC
SCREAM ECHOES
ALONG THE LINER'S
CORRIDOR)

(?treat
scream in
sypher dub)

TURLOUGH: What was that?

TEGAN: The Doctor!

PAN TEGAN R.
to door gap
and let her out

(SHE RUSHES THROUGH
THE GAP OF THE
DOOR INTO THE
LINER)

HOLD FOR EDIT

TINY RUN ON

/S/B B.G./

/1 crane r./Pan l./
/to where B.G./
will move to

(92 on 4)

/2J/

23. INT. LINER CORRIDOR.

93. 2 J _____ / (TEGAN STEPS DOWN
DOOR INTO THE CORRIDOR AND
TAKES A COUPLE OF
/Q TEGAN/ HESITANT STEPS
IN THE DIRECTION
TAKEN BY THE
DOCTOR)
TEGAN into SHOT
SHE STANDS AND
LOOKS ROUND

TEGAN: Doctor? Doctor?

as SHE MOVES R.
CRAB SLIGHTLY L.
to HOLD HER - SHE
TURNS/LOOKS RND
THEN MOVES OUT R.

HOLD FOR EDIT

TINY RUN ON/

/2 back to J/

- 1/27 -

(79 on 1)

/3A 6F 1A/24. INT. NYSSA/TEGAN'S ROOM.

80. 6 F MS TURLOUGH / (cube pre-set by door)
/Q HIM/ (TURLOUGH QUICKLY MOVES
PAN HIM R. to DOOR AWAY FROM THE
and HOLD HIS BEND SIGHTLINE OF THE
DOWN. DOORWAY.
/B.G. INTO POS./ FROM HIS POCKET
/Q CUBE HE PRODUCES THE
COMMUNICATION CUBE.
see CUBE as HE LIFTS IT INTO F/G it GLOWS IT STARTS TO
GLOW)
/Q B.G./ as he looks
81. 3 A HIGH CU TURLOUGH BLACK GUARDIAN: (OOV) Follow
them.
82. 1 A LOW MS B.G.
83. 3 A a/b TURLOUGH: I can't
84. 1 A LOW MCU B.G. BLACK GUARDIAN: (OOV) Follow
and kill him./
85. 3 A a/b
86. 6 F as he looks down (TURLOUGH LOOKING UP
AND HE LOOKS DOWN
TO CUBE)
CU GLOWING CUBE

HOLD FOR EDIT

(2 next)

- 27 -

4C 2J 5C

4Cpushed 1

25. INT. LINER CORRIDOR.

94. 4 C

TEGAN/SKULL/
BOOK

TURLOUGH: Tegan!

Q HER

(SHE TURNS.

Q TURLOUGH(line)

as she turns

TURLOUGH STEPS
DOWN FROM THE
DOORWAY. AS HE
DOES THE DOOR
AUTOMATICALLY
SWINGS OPEN TO ITS
FULLEST WIDTH.

95. 2 J

(locked off)
TURLOUGH into shot
and HE MOVES into
R.F/G.

GO CHAIR

See chair go and
door close.
TURLOUGH turns R.F/G
and into DOOR. HE
rushes to it and
tries to get in.
HE steps back to
R.F/G
DOOR CLEAR OF HIS
BODY L.

THE CHAIR IS
THEN WHISKED AWAY
AS THOUGH BY A
STRONG WIND.
THE DOOR SLAMS
SHUT.

TURLOUGH, WHO HAS
RETURNED TO THE
DOOR, THROWS HIS
FULL WEIGHT AGAINST
IT, BUT TO
LITTLE EFFECT)

(IRONICALLY) I wonder how that
happened.

HOLD FOR GALL.MIX

(THE DOOR TO THE
TARDIS DISSOLVES
LEAVING A BLANK
CONTROL WALL)

96. 4 C

TURLOUGH R.F/G
TEGAN moving
L.B/G

Q TEGAN

HOLD FOR EDIT

TEGAN: Seems we have no choice.
We go on.

97. 5 C

LINER WALL
(locked off)
HOLD FOR EDIT

/(FOR GALLERY ONLY SLOW MIX FOR Sc25)

6G

/2 to J liner wall; 5 to skull door-
will come to Adric rm. D; 4 pull out/

26. INT. LINER CORRIDOR.

98.

6 G

CU HAND PRINT

/Q DOCTOR/

DOCTOR'S HAND in L.
as it moves away
PAN UP AND L. TO
DOCTOR

(ANOTHER PART OF
THE LINER: THE
DOCTOR IS LOOKING
CLOSELY AT THE
CORNER WALL OF
AN INTERSECTION.

PULL BACK and PAN HIM R.
to HOLD HIM L. - SKULL
MOTIF R. then LET HIM
OUT R. and
HOLD SKULL

THERE'S A CLEAR
HANDPRINT ON IT)

THE DOCTOR: (UNDER HIS BREATH)
What have I sent you into?

(HE TURNS THE
CORNER TO FOLLOW)

HOLD FOR EDIT

V. QUIETLY CHANGE
SKULL DOOR/LINER
WALL/COLUMN
SKULL DOOR POS. 2
ADRIC RM

- 1/30 -

1B6 to H hand heldStrike stair colum. Strike floater C/
don't block 6/3 way in!27. INT. LOWER DECK. LINER.99. 1 BCORNER OF STAIRSQ NYSSA

NYSSA into shot
TRACK BACK WITH HER
THRU' COLUMN to
HOLD HER MOVING
AWAY R. of FRAME.
Skull door l.

(A MORE OPEN AREA
THAN THAT OF THE
CORRIDOR, WITH A
METAL STAIRWAY
DESCENDING INTO IT.

THERE ARE
MORE SLIDING DOORS.

THE SKULL SYMBOLS
ARE SPOTLIT, UNMISSIBLE.
THUMB BUSINESS HERE.

NYSSA IS DESCENDING
THE STAIRWAY.

DUB-
TREAT
WAIL

Q INGA

SHE'S BLINKING, ALMOST
BLINDED.

as SHE TURNS
TIGHTEN on her

THERE'S A PITEOUS
WAIL, NOT UNLIKE THE
ELECTRONIC SCREAM
HEARD EARLIER.

NYSSA TURNS HER
HEAD, CLOSE TO
PANIC)

Q TEGAN/TURLOUGH

(3 next)

- 30 -

3E

/6 to H well 1. on way
/4 to D: 1 to C Set column pos.2/

28. INT. LINER CORRIDOR.

100. 3 E

WALL R.F/G
2-s TEGAN/TURLOUGH

(TEGAN AND TURLOUGH
HAVE HEARD THE
WAIL.

BOTH ARE VERY
SCARED)

TEGAN: Come on. We can catch
up with the Doctor.

Q INGA

(THE CRY COMES MORE
CLEARLY: WITHOUT
DOUBT A FEMALE
VOICE)

INGA: (O.O.V.) Somebody...
please...

LET THEM MOVE
OUT L.

TEGAN: (TO TURLOUGH) Come on.

(THEY MOVE OFF IN
ITS DIRECTION)

(LEFT AND TURN SHARP
LEFT OR YOU WILL BE
IN NEXT SHOT)

(6 next).

(100 on 3)

6H 3F

SKULL PIC.ON STAIR WALL.
FLOATER OUT

29. INT. LOWER DECK. LINER.

101. 6 H

(hand held)
NYSSA

Q HER

3 to F fast

SHE MOVES FWD.
pauses. then as
SHE MOVES PAN her R.

Q DOCTOR

down steps and l. to
crouch down L.
bottom of FRAME.
DOCTORS FEET/LEGS
MOVING TO CAM.

Lose NYSSA HOLD
HIS FEET PANNING R.
with THEM down steps
and UP TO FIND HIM
as HE REACHES
BOTTOM of stairs.

HE LOOKS.

(NYSSA IS LOOKING
DOWN ONE OF THE
EXIT CORRIDORS.

AT A SOUND FROM
ABOVE, SHE TURNS
AND LOOKS AT THE
STAIRWAY.

SOMEONE IS COMING.
SHE HIDES IN THE
SHADOWED AREA UNDER
THE STAIRS.

SHE HAS A LIMITED
VIEW THROUGH THE
OPEN CONSTRUCTION OF
THE STAIRWAY. SHE
CAN ONLY JUST MAKE OUT
THAT A FIGURE IS
DESCENDING WITH
STEALTH.

NYSSA IS HOLDING
HER BREATH. AS THE
FIGURE REACHES DECK
LEVEL, SHE MOVES
BACK A LITTLE.

THE FIGURE REACTS,
COMING AROUND QUICKLY,
AS IT STEPS INTO
VIEW, SHE SEES THAT
IT'S THE DOCTOR)

102. 3 F

HIGH MS NYSSA

103. 6 H

MS DOCTOR.HOLD
MOVE FWD.

THE DOCTOR: Nyssa?

104. 3 F

HIGH MS NYSSA

as she rises

NYSSA: Doctor, ... (cont....)

105. 6 H

DOCTOR in R.
NYSSA in L.
TIGHTEN to EQUAL
2-s

(OUT OF SHEER RELIEF
SHE HUGS HIM)

- 1/33 -

/3 pull out
to X -
explsv area/

as SHE looks up
PULL BACK SLIGHTLY
and PAN UP to HOLD
THEM F/G.
SKULL B/G

NYSSA: (cont) Where are we?

THE DOCTOR: I think it's an
old passenger liner.

(SHE POINTS AT
ONE OF THE SKULL
SYMBOLS)

NYSSA: And those things?

(THE DOCTOR,
USHERING HER UP THE
STAIRS)

HOLD THEM as
THEY MOVE UPSTAIRS
and let them out l.

THE DOCTOR: Some people have
the strangest ideas concerning
decor. Come on, back to the
Tardis.

HOLD FOR EDIT

RUN ON

/clear Doc
Nyssa-they
will be in
next shot/

/6 sit bttm
steps but loop cable/

- 33 -

(3 X next)

41

- 1/34 -

(105 on 6)

/IC/

PRE-SET FLOATER C/

30. INT. LINER CORRIDOR.

DUB explosion
wind

106. 3 X

CORRIDOR/COLUMN
R.F/G
EXPLOSIVE FLAT

/GO VIS FX/

EXPLOSION AND
SEE HOLE IN
FLAT - DEBRIS

/Q THEM/

KARI into L.F/G
OLVIR R.

(Lasers out)

/GO HOLE FILLER/

/IC QUICK TO/
/SHOT ON VIS/
/FX FLAT

(AN EXPLOSION. THE
OUTER SKIN OF THE
SHIP BURSTS INWARD.

THERE'S A HIGH
WIND AS AIR DRAINS
OUT.

DUST AND DEBRIS
ARE WHIRLED DOWN THE
CORRIDOR.

TWO FIGURES ENTER
THROUGH THE HOLE.

THEY ARE KARI,
FEMALE AND OLVIR,
MALE.

THEY'RE WEARING
CLOSE-FITTING SUITS
AND SMOOTH, ANONYMOUS
HELMETS.

THEY HAVE HAND DUB wind fades
RADIOS AND SPARE
POWER PACKS CLIPPED
TO THEIR BELTS, AND
CARRY LIGHTWEIGHT
LASER WEAPONS.

ONCE INSIDE THE
SHIP THEIR MANNER
IS THAT OF POLICE
OR SOLDIERS ENTERING
A BUILDING AND
EXPECTING TROUBLE.

ALL IS QUIET. THEY
RELAX, FRACTIONALLY.

(1 next)

- 34 -

(106 on 3)

- 1/35 -

THE RUSHING WIND
DWINDLES AND THEN
STOPS)

KARI: Check the airseal.

107. 1 C / (OLVIR TURNS.MOVES TO CHECK)
VisFx FLAT
OLVIR in L.

(KARI KEEPS WATCH
IN BOTH DIRECTIONS
AS OLVIR LOOKS
INTO THE HOLE THROUGH
WHICH THEY CAME.

as he turns

IT'S NOW FILLED
BY WHAT LOOKS LIKE
SOLIDIFIED FOAM.

108. 3 X /
KARI L.F/G
OLVIR R. let
them move to CAM.
and out.

PAN L. with THEM
but HOLD ON COLUMN
L. and let THEM OUT

OLVIR MAKES AN
'OK' SIGNAL.

KARI BECKONS WITH
HER LASER: THE
TWO OF THEM SET
OFF DOWN THE
CORRIDOR, WITH
OLVIR WATCHING
THE REAR)

HOLD FOR EDIT

(2 next)

- 35 -

(111 on 1)

- 1/36 -

/3G 6J/

/Floaters B/C set.COLUMN OUT/

/1 to D/

31. INT. LINER CORRIDOR.

112. 6 J

(on step.rostrum
hand held)
HIGH SHOT CORR.+
1ST LAZAR. DOOR 2.

Q THEM

TEGAN/TURLOUGH in
R. - PAN L. WITH
THEM

(BOOK OUT)

(TEGAN AND TURLOUGH
ENTER)

TEGAN: I'm positive that was
Nyssa calling.

TURLOUGH: You heard something.
Your imagination did the rest.

TEGAN: Maybe.

THEY STOP

TURLOUGH: Let's go back.

LET THEM OUT L.

TEGAN: No!

113. 3 G

CORR.TEGAN/TURLOUGH
into shot from r.
and they stop in MS
and see DRONE

/Set stair
column+book/

cov. TIGHTEN 2-s
and DEPRESS

(THEY MOVE INTO
ANOTHER CORRIDOR
SECTION.

THEY STOP HORRIFIED)

TURLOUGH: Oh no!

VT Edit(P.O.V. A ROBOT
DRONE MOVING ALONG
THE CORRIDOR.

114. 3 G

TIGHTER 2-s
(Drone height!)

Q THEM

THEY LOOK AT EACH
OTHER AND BACK TO
DRONE.START TO BACK
OFF.

THE DRONE IS SMALL
AND BATTERED,
NON-HUMANOID.

FROM THE FRONT, ITS
BODY SHELL PRESENTS
AN OCTAGONAL PROFILE
WITH DIODE LIGHTS
AND INDICATOR PANELS
ON THE FACE.

VT
EDIT
DRONE

(2 next)

- 36 -

1/36a/37a

EP1.
31A POVs CORRIDOR

/Q DRONE/

87. 2H
(pushing 6s cable)
DRONE in front l.
moves about in wide
area + then moves
twds camera into
close shot

DRONE FROM
POV TEGAN/
TURLOUGH

(TEGAN/TURLOUGH
not in this
scene but watch
it)

HOLD for edit

EP2.
13 POV CORRIDOR

87A. 2H
a/b but coming in
from r. - slightly
different action

TO BE DONE TWICE EACH WITH PRAC.
AND NON-PRAC DRONES

RECORDING BREAK

(Set skull door + chair, liner.)

/3 rnd back liner
set to E; 1 to B liner;
4 twds C not in pos.yet/

/2 pull back
6 back twds cable source/
then 2 in to J corr.
5 to C liner flat

(114 on 3)

ABOVE THIS, IN LIEU
OF HEAD, IS A CAMERA
HOUSING RAISED ON
A CURVED GOOSENECK
STALK - IT LOOKS LIKE
THE FLATTENED HEAD
OF A SNAKE.

FOLDED FLAT AGAINST
THE SNAKES SIDES
(THREE TO EACH
SIDE) ARE ANGLEPOISE
'ARM' MECHANISMS,
EACH TIPPED WITH AN
EVIL-LOOKING BLADE
OR DRILL FACING FORWARD
LIKE WEAPONS AT THE
READY.

HOLD FOR EDIT

TEGAN AND TURLOUGH
EXCHANGE A BLEAK
LOOK)

(2 next)

- 1/38 -

(193 on 6)

1E 4J 5G

2 to H pushed 1.
6 rnd back set to 1.

Set floater C; set flat behind
short flight of steps. Close
Liner/Terminus door. Shields up/
Cloth in;

32. INT. LINER CONTROL ROOM.

194. 4 J

WS CONTROL CENTRE F/G
ENTRANCE B/G

Q THEM

KARI/OLVIR INTO SHOT

CENTRE SET NON-ACTIVE BUT
EVERYTHING ELSE ON.
(BEFORE THE WINDOW
IS AN AUTOMATIC
CONTROL CENTRE,
A BIG, UGLY BOX
UNDER A PERSPEX
COVER.

THERE IS ALSO A
NAVIGATION CONSOLE
WITH A COMPUTER
SCREEN.

195. 1 E

HIGH SHOT L. of set
and PAN R. to
CONTROL AREA

Q THEM

196. 4 J

2s OLVIR/KARI

as she moved down
CRAB L. AND PAN R.
seeing her 1.

SHE STOPS, AND
SLOWLY LOWERS
HER GUARD.

THEY REMOVE THEIR
HELMETS)

197. 1 E

HIGH MS KARI

198. 5 G

MS OLVIR
HOLD HIS MOVE DOWN

KARI: (CONFUSED) The whole
ship's rigged to run on
automatic. Yet there's
atmosphere. It doesn't fit
the briefing at all.

199. 1 E

HIGH MS KARI

TIGHTEN TO MCU

(as she turns) OLVIR: So what? We're only
here for the cargo.

(KARI, RAISING HER
RADIO AND PUNCHING
THE BUTTONS TO OPEN
THE CHANNEL)

KARI: Would it really surprise
you if there weren't any? (C.U.)
The ship is dead.

HOLD FOR EDIT

(4 next)

TINY RUN ON

- 38 -

44

/1C/

33. INT. LINER CORRIDOR. SITE OF
DRILLING AND EXPLOSION.

111. 1 C

FLAT WITH FILLED
HOLE. COLUM L.F/G

/Q THEM/

DOCTOR/NYSSA in
from R. into f/g

HOLD NYSSA R.F/G
and DOCTOR into
wall

(THE DOCTOR AND
NYSSA ENTER: HE
SEES THE DAMAGE
RESULTING FROM
THE EXPLOSION)

THE DOCTOR: I don't remember
this ... We've taken a
wrong turn.

(HE STEPS FORWARD,
AND TOUCHES THE
FOAM THAT FILLS
THE HOLE)

NYSSA: What is it?

HE TURNS TO HER

THE DOCTOR: A massive plug.
The hull must
have been damaged at some
time.

as SHE MOVES to
HIM TIGHTEN to
shot

NYSSA: (TOUCHING THE PLUG)
It's still soft.

(THE DOCTOR,
REALISING THE
POSSIBLE
CONSEQUENCES)

CRANE R. as THEY
MOVE L.; PAN L.
and let them out

THE DOCTOR: I know ... Come
on, let's try this way.

HOLD FOR EDIT

(6 next)

(199 on 1)

4K34. INT. LINER CONTROL ROOM.

200. 4 K

2s OLVIR/KARI
seeing radioQ THEMSHIELDS UP CLOTH IN
CONTROL CENTRE NON-ACTIVE
(KARI IS TRYING
TO GET THROUGH
TO THE RAIDER
SHIP)KARI: (INTO RADIO) I
say again, this is advance
party to raider. We're
coming back. This isn't
the ship you described.OLVIR: We can't go back,
if he doesn't link with
the airlock.(A VOICE FROM
THE CORRIDOR.Q DOCTOR

THE DOCTOR'S)

THE DOCTOR: (O.O.V.) This
way.

HOLD FOR EDIT

(2 next)

- 1/41 -

(114 on 3)

/2K/ -pushing 4s cable/6 out behind back corr. over 3s cable/
and hand held to K35. INT. LINER CORRIDOR. BY CONTROL
ROOM.115. 2 KLOW W/S ENTRANCE
TO CONTROL/Q DOCTOR/ oov line//Q DOCTOR/DOCTOR in R.
and to C. HE
LOOKS ROUND./Q NYSSA/

NYSSA in R.

HOLD THEIR
MOVE UP STEPS

HOLD FOR EDIT

(THE DOCTOR AND
NYSSA COME TO
THE CONTROL ROOM
ENTRANCE)(DOC.00V-This way..snd for Sc.34 if
requd)NYSSA: We're lost, aren't
we?THE DOCTOR: Certainly not.(C.U. NYSSA.
SHE ISN'T HAPPY.SHE THEN MOVES
OFF)

(watch continuity)

(1 next)

(201 on 2)

- 1/42 -

1E 4K 5G/

Ease floater C for 2; 2 to R/

36. INT. LINER CONTROL ROOM.
Shields up. Cloth in.

202. 5 G Q DOCTOR/
ENTRANCE. DOCTOR / (THE DOCTOR ENTERS
INTO SHOT SHORTLY FOLLOWED
HOLD HIS MOVE BY NYSSA.
TWDS CAM. OLVIR AND KARI
AREN'T IN SIGHT.

203. 1 E Q NYSSA/
NYSSA INTO L.B/G OLVIR RISES FROM
THEIR POV EMPTY BEHIND THE CONTROL
CONTROL.THEY STOP. DESK AS THEY
APPROACH, LASER
WEAPON LEVELLED)

204. 5 G 2-sNYSSA/DOCTOR
HOLD MOVE DOWN

205. 4 K Q OLVIR/ THE DOCTOR: Oh dear. Sorry,
I didn't know it was private.
(pushed l.)
MS OLVIR with

206. 5 G LASER (HE ABRUPTLY TURNS,
MS DOCTOR WITH A HAND ON
NYSSA'S SHOULDER
TO STEER HER
AROUND WITH HIM.

207. 1 E (as he turns)
NYSSA/DOCTOR.
KARI into L.F/G
Q KARI/ KARI STEPS OUT TO
BLOCK THE DOORWAY)

208. 5 G KARI: That's all right./
MS KARI We're in the mood for
LASER into SHOT company.

209. 1 E KARI/LASER l.f/g (SHE LEVELS HER
NYSSA/DOCTOR R. LASER)
OLVIR R.b/g

HOLD FOR EDIT

NYSSA M.U.CHANGE/

(2 next)

/6K 1D/

/rail out for 1.; 2 to L./

37. INT. LINER CORRIDOR.

116. 1 D CORNER OF ASCENDING STEPS /Q THEM/ TURLOUGH HAS CUBE
(TEGAN AND TURLOUGH, LOST.
FROM BEHIND A NEARBY DOOR COMES A DISTINCT FEMALE CRY)
TEGAN into shot followed by TURLOUGH.
PAN THEM L. INGA: (O.O.V.) Help me!
THEY PAUSE -
PAN THEM FURTHER L.
as they go past/
2nd door
Q INGA
THEY STOP/TURN
117. 6 K (hand held) INGA SKULL DOOR /Q INGA/ TURLOUGH:(INDICATES DOOR) over there/
INGA(OOV): Help me!
118. 1 D 2-s TURLOUGH/ TEGAN. PAN HER R. to door TEGAN(EXCITEDLY): That's Nyssa.
(AND SHE MOVES TO DOOR
TURLOUGH STAY PUT)
HOLD FOR EDIT
/TINY RUN ON/
/TURLOUGH to door/
/1. to 2-s

(1 next)

(245 on 3)

1F 2T 6S

3 to pull cap

window shields up.

38. INT. LINER CONTROL ROOM.

CONTROL C. NON ACTIVE

246. 6 S DOCTOR/NYSSA F.G.
OLVIR B/G
/Q THEM/
HOLD OLVIR'S
MOVE DOWN
(NYSSA AND THE
DOCTOR ARE SEATED
BY THE CONSOLE.
OLVIR AND KARI
STAND OVER THEM)
247. 1 F DOCTOR L.F/G
KARI R.
OLVIR: (TO KARI) Kill them.
We've enough problems./
248. 6 S DOCTOR/NYSSA F.G.
OLVIR B/G
KARI: Be quiet. (TO THE
DOCTOR) If you're not
members of the crew, how did
you get here?/
THE DOCTOR: We have a ship
of our own.
249. 1 F MCU KARI
OLVIR: They're after the
cargo, too./
250. 6 S a/b
KARI: (TO THE DOCTOR) Are
you?/
(OLVIR HAS NOTICED
SOMETHING: HE'S
LOOKING TOWARDS
THE WINDOWS)
- /Q lights/
- THE DOCTOR: Unarmed?
251. 2 T WS DOCTOR/NYSSAL.
KARI R.
/window/lgt fx b/g/
OLVIR: Kari./
(THERE'S A GLOWING
BRIGHTNESS FROM
SOME UNSEEN SOURCE
OUTSIDE)
52. 1 F MCU KARI
as SHE TURNS AWAY
KARI: (TO OLVIR) Watch them.
253. 6 S a/b

(253 on 6)

(SHE GOES OVER TO
THE PANORAMIC
WINDOW.

OLVIR slight move
down looking at
DOCTOR/NYSSA then
to window

OLVIR GOES WITH
HER PART OF THE
WAY, KEEPING HALF
OF HIS ATTENTION
FOR THE DOCTOR AND
NYSSA)

HOLD FOR EDIT

on to model VET

on to model VT/

/?set control centre;/
2 push R.

NO SCENE 39

(6 next)

- 1/47 -

(253 on 6)

2V 6S40. INT. LINER CONTROL ROOM.CLOTH IN SHIELDS UP
CONTROL CENTRE SET
(KARI LOOKS OUT)

254. 6 S

MCU OLIVIR

/Q HIM/

he looks r.

OLVIR: That's our ship!VT edit (KARI RAISES THE
CSO shot HAND-RADIO)

on shot again

He's running out on us!

255. 2 V

MS KARI
as she moves down
CRAB L. to BRING
CONTROL CENTRE IN
F/G. DOCTOR/NYSSA L.
OLVIR C.B/G-KARI R.KARI: Shut up! (INTO RADIO)
Advance party to Raider.
Come in please.(KARI FLINGS HER
RADIO TO ONE
SIDE AND LEVELS
HER LASER AT THE
DOCTOR)

256. 6 S

HIGH MCU DOCTOR

Is this your work?/

/Q LIGHTS/VISFX/
CONTROLTHE DOCTOR: Hardly.(as he looks (THE LINER'S CONTROL
CENTRE COMES ALIVE,
AND THE LINER'S
ENGINES BEGIN TO
RUMBLE)DUB-engine
rumble

257. 2 V

CONTROL CENTRE
ALIVE F/G
DOCTOR/NYSSA L.
KARI R.
OLVIR C.B/G

Neither is this.

DUB-window
shield snd/GO WINDOW SHIELDS/
DOWNas THEY LOOK UP
CRAB slightly L. and
PAN R. to windows-
shields come down

HOLD FOR EDIT

/TINY RUN ON/

- 47 -

(2 next)

1D

41. INT. LINER CORRIDOR.

DUB-engine
rumbling as
Sc.40

119. 1 D

2-s TURLOUGH/
TEGAN at door

(TEGAN AND TURLOUGH
PAUSE FROM TRYING
TO GET THE SLIDING
DOOR OPEN AND
LISTEN TO THE
NOISE)

/Q THEM

THEY TURN OUT

TURLOUGH: Engines.

/Q INGA

INGA: (O.O.V.) Please
help me.

TEGAN: (TO THE DOOR) Hold
on, Nyssa. We need something
to lever the door open.

HOLD THEIR
SLIGHT MOVE FWD

TURLOUGH: Let's get out of
here.

TEGAN: Find a prybar. Now!

LET HIM OUT R.
HOLD HER TURN
BACK TO DOOR

(TEGAN RUNS HER
HANDS AROUND THE
OUTSIDE OF THE
DOORFRAME AS
TURLOUGH MOVES
AWAY.

/Q TURLOUGH

HE TURNS THE
CORNER)

(2 next)

(119 on 1)

- 1/49 -

4D 2L//6 move in a bit on K//Liner wall/stair column set. Floater A out/

42. INT. LINER CORRIDOR.

(NYSSA BOOK SET) NON PRAC CUBE

120. 2 L

CORRIDOR. TURLOUGH
IN L.B/G and TURN
INTO CORR. and
TWDS CAM. & M/S.see CUBE as HE
TAKES IT OUT -
PAN DOWN with
HIS LOOK to BOOK
and LET HIM in L.(TURLOUGH COMES INTO
THE CORRIDOR.THE ENGINE NOISE
IS MUCH LOUDER
HERE.WITH TEGAN OUT OF
SIGHT HE TAKES THE
CUBE FROM HIS
POCKET, BUT BEFORE
HE CAN ACTIVATE IT
HE SEES NYSSA'S
BOOK LYING WHERE
THE DOCTOR LEFT
IT)/Q TEGAN VOICE/TEGAN: (O.O.V.) Turlough!
It's moving!

HE LIFTS HEAD

TURLOUGH: I'm on my way.

HOLD HIS RISE
and MOVE FWD and
CRAB R. and PAN L.
HOLD HIS BACK and
WALL as he looks
at D.S. area(BUT, INSTEAD,
HE APPROACHES
THE BOOK.AND HE RUNS HIS
HAND OVER THE BLANK
WALL, WHERE THE
DOOR TO THE TARDIS
WAS)

121. 4 D

MCU TURLOUGH

/Q TEGAN/as he turns R.
CRAB SLIGHTLY L.
and HOLD HIM as
HE MOVES AWAY -
he stops and
turns slowly and
sees
HOLD STEADY SHOT
for DOOR/WALL SHOT

TEGAN: (O.O.V.) Turlough!

TURLOUGH: I'm coming.

(THE ENGINE NOISE
INTENSIFIES - THE
FAMILIAR THROBBING
IS ADDED.DUB-engine
noise up+
pulsating

TEGAN: Turlough.

(1 next)

- 49 -

43

(108 on 3)

1/49a

2J 5E

6 to J
3 to G

FOR SC.42 WALL CHANGE TO SKULL DOOR
LINER.

109. 2 J /
(locked off)
LINER WALL

(TEGAN/TURLOUGH UP STEPS
FROM SKULL DOOR.)
END AND ON TO ROSTRUM
FOR SC.31.

MIX
110. 5 E /
SKULL DOOR
(in Adric Rm)

HOLD FOR EDIT

(1 next)

51

- 1/50 -

(121 on 4)

TIGHTEN TO MCU

Q HIM
Q TEGAN

HOLD SLIGHT
MOVE FWD.

let HIM TURN OUT

HOLD FOR EDIT

VT	THE STRANGE DOOR
EDIT	BEGINS A SLOW
	DISSOLVE INTO
	PLACE.

TEGAN(OOV): Turlough
TURLOUGH TURNS
AND MOVES AWAY)

(1 next)

- 1/51 -

(121 on 4)

1D / 6K /strike floater 4E set floater A /4 to E /43. INT. LINER CORRIDOR.122. 1 D

TEGAN AT DOOR

Q HER

(TEGAN HAS OPENED
THE PANEL BY A
FEW MORE INCHES -
THE MOST THAT
SHE CAN MANAGE
ALONE.

Q INGA/LAZAR

HAND OUT
WRAPS RND HER

SHE TURNS TO
CALL TO TURLOUGH)

TEGAN: Turlough, come
and ...

as she is
turned on door

(A SCALY, CLAWLIKE
HAND WITH AN ARM
WRAPPED IN FILTHY
BANDAGES SHOOTS
OUT AND GRABS
TEGAN'S ~~WREST~~ WAIST.

123. 6 K

(pushed in)
CLOSER SHOT
TEGAN/ARM RND HER
she looks at it
in horror

Q LAZAR

as HAND OVER MOUTH
TIGHTEN TO MCU

- she struggles

Q LAZAR

TEGAN IS TOO
HORRIFIED TO
SCREAM AS SHE
ATTEMPTS TO
BREAK THE GRIP.

ANOTHER CLAMPS
OVER HER MOUTH
AND SLAMS HER
BACK AGAINST
THE PANEL.

124. 1 D

WS TEGAN/ARMS WAVING

A COUPLE OF OTHER
HANDS COME OUT AND
WAVE AROUND,
SEARCHING TO GET A
GRIP ON SOMETHING.

125. 6 K

MCU TEGAN she
tries to get
hand off mouth

AS TURLOUGH ROUNDS
THE CORNER, TEGAN
MANAGES TO GET
RID OF THE HAND
THAT COVERS HER
FACE)

126. 1 D

a/b

6 PAN R.to STAIRS127. 6 K

Q TURLOUGH
step corner
TURLOUGH into MS
and stop.

128. 1 D

MS TEGAN

Q HER-HAND OFF MOUTH

TEGAN: Help me.

(3 next)

- 51 -

- 1/52 -

(128 on 1)

let her
let TURLOUGH IN
R. HOLD ACTION

HOLD MOVE FWD
and as TURLOUGH
TURNS

Q LAZARS

SEE HANDS/DOOR
THEY WITHDRAW
AND DOOR CLOSES

(TURLOUGH QUICKLY
MOVES FORWARD AND
AFTER SOME EFFORT
PULLS HER FREE.

ONE BY ONE THE
ARMS WITHDRAW,
AND THE PANEL
SLIDES SHUT)

TURLOUGH: Are you alright?

(TEGAN NODS)

I found the doorway to the
Tardis.

TEGAN: Where?

TURLOUGH: This way.

LET THEM MOVE
OUT R.

(THEY MOVE OFF)

HOLD FOR EDIT

TINY RUN ON

TEGAN/TURLOUGH
/keep going to
back corr.

6 to 2-s
doors 3/4

(3 next)

- 52 -

- 1/53 -

S/B TAPE

1F 2V 6S

44. INT. LINER CONTROL ROOM.

258. 2 V CONTROL CENTRE F/G
 DOCTOR/NYSSA L.
 OLVIR/KARI R.B/G

CONTROL CENTRE ON. SHIELDS DOWN
(THE DOCTOR AND
NYSSA ARE STILL
SEATED BY THE
CONSOLE)

Q THEM

NYSSA: (INDICATING KARI AND
OLVIR) Who are they?

259. 6 S MCU DOCTOR THE DOCTOR: Raiders, by the sound of it./ Probably an advance party to open the airlocks.

260. 2 V
CONTROL CENTRE F/G
DOCTOR/NYSSA L. (OLVIR AND KARI
OLVIR/KARI moving R. CROSS TO THE DOCTOR
HOLD to PROFILE 4-s AND NYSSA.

THE SOUND OF THE DUB-engine
ENGINE CHANGES) noise

KARI: You say you have a
ship?

261. 1 F MCU KARI THE DOCTOR: Yes.

262. 6 S KARI: I'm commandeering it.
MCU DOCTOR

263. 2 V THE DOCTOR: I think not.
4-s with GUN

(KARI TAKES A STEP
CLOSER, POINTS HER
GUN AT NYSSA)

264. 6 S KARIs body R.F/G
DOCTOR/NYSSA end
of gun L.

265. 1 F
DOCTORs body L.F/G
OLVIR/KARI R.
(no gun) - 53 -

(6 next)

- 1/54 -

(OLVIR AND
KARI EXCHANGE
A GLANCE)

KARI: (TO THE DOCTOR) Then
I'm asking you. Will you
take us off this ship?

517. 5 R _____/
MCU DOCTOR

THE DOCTOR: If you put the
gun away ... Please./

518. 2 P _____/
2-s OLVIR/KARI

519. 5 R _____/ (OLVIR LOOKS
a/b AT KARI.

520. 2 P _____/
a/b

SHE NODS./

521. 1 T _____/
GROUP SHOT

THEY TURN
THEIR WEAPONS
(as gun dwn) ASIDE)

522. 5 R _____/
a/b
Thank you.

/GO TAPE+CONTROL/
CENTRE/LIGHT Q /

(SUDDENLY THE
P.A. VOICE
STARTS TO
RELATE ITS
RECORDED
MESSAGE)

(as Dr.reacts)

523. 1 T _____/ VOICE: All decks stand
GROUP SHOT by. All decks stand by.
CONTROL CENTRE F/G This is a special
announcement from Terminus
Incorporated./

524. 5 R _____/
MCU DOCTOR
he rises into
shot

THE DOCTOR: Let's get away
from here./ Follow me.

525. 2 P _____/
GROUP SHOT with
DOCTOR AND TRACK
IN letting him
into b/g and out
followed by others

(THEY EXIT)

HOLD SHOT LONG

single shot of liner reversing
frame to go l. to r. in
Gall. only session

- 54 -

(5 next)

(265 on 1)

- 1/54 -

/4 to M no hurry/(OLVIR AND
KARI EXCHANGE
A GLANCE)KARI: (TO THE DOCTOR) Then
I'm asking you. Will you
take us off this ship? /266. 6 S
MCU DOCTORTHE DOCTOR: If you put the
gun away ... Please. /267. 1 F
2-s OLVIR/KARI(OLVIR LOOKS
AT KARI.268. 2 V
GROUP SHOT

SHE NODS. /

THEY TURN
THEIR WEAPONS

(as gun dwn) ASIDE)

269. 6 S
a/b

Thank you.

/GO TAPE+CONTROL/
CENTRE(SUDDENLY THE
P.A. VOICE
STARTS TO
RELATE ITS
RECORDED
MESSAGE)

(as Dr. reacts)

270. 2 V
GROUP SHOT
CONTROL CENTRE F/GVOICE: All decks stand
by. All decks stand by.
This is a special
announcement from Terminus
Incorporated. /271. 6 S
MCU DOCTOR
he rises into
shotTHE DOCTOR: Let's get away
from here. / Follow me.272. 1 F
GROUP SHOT with
DOCTOR AND TRACK
IN letting him
into b/g and out
followed by others

(THEY EXIT)

in VT edit?
insert model
here beg. on
liner docking
Terminus

(6 next)

- 54 -

1/55

(272 on 1)

44 ctd.(was 45)

(as they
move out) (SYNCHRONOUR LIGHTS
PLAYING WITHIN THE
PERSPEX COVER OF THE
CONTROL CENTRE MAKE
IT CLEAR THAT IT IS
THE SOURCE OF THE
BROADCAST VOICE)

/GO TAPE/

273.

6 S

HIGH SHOT
CONTROL
CENTRE
(open
swinger L.)

VOICE: Primary docking alignment
procedures are now complete.
Passengers with mobility should
prepare to disembark.

HOLD FOR EDIT

/TINY RUN ON/

/ 1 track out slight
/monitor shot next;
/6 pan to Entrance /

/DOCT./CO. READY TO COME IN AGAIN/

(6 next)

(128 on 1)

3H 6K 4E

Floater A set

46. INT. LINER CORRIDOR.

129. 3 H BACK CORR.
2s TURLOUGH/TEGAN (TEGAN AND TURLOUGH (VT edit just before light Q)
Q THEM LOOK AROUND
let them move AS THE LIGHTS
slightly fwd. COME ON)
Q LIGHTS they stop
GO TAPE VOICE: Anyone failing to disembark will be removed. Sterilisation procedures will then follow.
- as they look r.
130. 6 K (hand held)
DOORS 3 AND 4 (THE DOORS ALONG THE CORRIDOR ARE STARTING TO SLIDE OPEN.
GO DOOR 3 OPEN
GO DOOR 4 OPEN
Q THEM TEGAN AND TURLOUGH BACK OFF)
131. 3 H TIGHTER 2-s
TURLOUGH/TEGAN
THEY LOOK AT
EACH OTHER
THEN LOOK L.
132. 4 E DOOR 2
(reverse frame)
GO DOOR 2 OPEN
PAN R. TO DOOR 1.
GO DOOR 1 OPEN
Q THEM
133. 3 H 2-s THEY BACK
and then turn
and run out
HOLD FOR EDIT

RECORDING BREAK

(135 on 1)

- 1/57 -

1B

don't forget
use Inga here

S/B TAPE

47. INT. LOWER DECK. LINER.

136. 1 B

(shouting along
rostrum) DOCTOR/
GROUP in L and
TWDS CAM.

/(THE DOCTOR,
NYSSA, KARI
AND OL VIR MOVE
ALONG)

GO TAPE

VOICE: There is no return.
This is your Terminus.

HOLD GROUP
as they stop

(AT THE
MENTION OF
TERMINUS,
SUDDEN
UNDERSTANDING
SEEMS TO COME
TO OL VIR)

as OL VIR into
b/g HOLD GROUP
F/G

OL VIR: Wait a minute ...

(HE TURNS FROM
THE TOP OF
THE STAIRS AND
STARTS TO MOVE
AWAY.

GO TAPE

THE VOICE,
REPEATS
'TERMINUS'
OVER AND
OVER)

KARI: Olvir!

he turns B/g

(OL VIR CALLS
BACK OVER
HIS SHOULDER)

GO DOORS 3+4/
Q LAZARS

OL VIR: I know where we
are.

LET HIM OUT L.

KARI: Where?

- 57 -

(2 next)

(136 on 1)

- 1/58 -

LAZARS into B/G

/Q LAZARS F/G/as HE TURNS with
GROUPlet LAZARS into F/G
and CRANE UP and
ZOOM IN to HOLD
HIGH SHOT of GROUP
in CENTRES
LAZARS F/G and B/G(THE DOCTOR,
NYSSA AND
KARI ALL
START UP TO
FOLLOW OLVIR.BUT THE
SLIDING
DOORS ALL
ALONG THE
CORRIDOR ARE
STARTING TO
OPEN.SEEING THIS,
THEY HALT.BENT AND
RAGGED
FIGURES COME
SHUFFLING
THROUGH THE
DOORWAYS.THEY'RE LAZARS
(PRONOUNCED
LAH-ZARS, AS
IN LAZARUS),
DISEASED-
LOOKING AND
REPELLENT.ALL FACES ARE
COVERED, SOME
BY MUSLIN HOODS
THROUGH WHICH
ONLY A DIM
SHADOW OF
FEATURES
CAN BE SEEN.THE DOCTOR
LOOKS BACK,
BUT THE
CORRIDOR IS
ALREADY BLOCKED
IN BOTH
DIRECTIONS)

HOLD FOR EDIT

/RUN ON//RE-SET LAZARS
/DR.&CO. to new
/pos.stair rost./

(2 next)

- 58 -

- 1/59 -

6L 1B B.G. drape pos.2 Tegan rm

/Floater A+B out; skull door/column on/
/liner set; Liner flat set in Adric rm/

48. INT. LINER CORRIDOR.

134. 6 L _____ / (GAUZE BACKING. DOORS 3+4 OPEN)
 (hand held) (DRONES HERE)
 TURLOUGH/TEGAN (TEGAN AND
 in for TIGHT 2-s TURLOUGH
 ARE RUNNING.

THEY SKID TO
A HALT AT AN
INTERSECTION)

TEGAN: They're everywhere!

(TURLOUGH
LOOKS AROUND.

HE HAS AN
IDEA)

PAN TURLOUGH R.
and DOWN to GRILL
LETTING TEGAN
L.F/G

TURLOUGH: Give me a hand.

/as grill up/
/Q LAZARS/

(HE CROUCHES
DOWN AND TRIES
TO LIFT ONE OF
THE MESH
FLOORING
SECTIONS.

135. 1 B as he looks up WITH TEGAN'S
TEGAN/TURLOUGH HELP, HE'S
F/G LAZARS B/G ABLE TO RAISE
DRONES IT, EXPOSING
THE CRAWLSPACE
UNDERNEATH)

/I keep off steps/

let TEGAN GO OUT
BELOW CAM. and as
TURLOUGH GOES
DOWN-TIGHTEN ON
LAZARS

HOLD FOR EDIT

Come on! Quickly!

(HE HOLDS IT
UP AS TEGAN
DESCENDS)

DUB-grill
being put
back

/RUN ON/

/I TRACK IN/PAN
/R.; 6rnd back of
/corr. to M hand held
/in corr.nr high rostrum,
/cable that way

/RE-SET LAZARS;
/TEGAN/TURLOUGH
/DIRTY CLOTHES M/U/

(136 on 1)

- 1/60 -

6M 2Mfloater B out; stair col.out1 to D craned r. not final pos yet49. INT. LINER CORRIDOR.

137. 2 M

3s KARI/DOCTOR/
NYSSA/Q LAZARS/
/Q DOCTOR/on shot as they turn
ZOOM OUT; LAZARS
thru' F/G
DOCTOR & CO.B/G/Q THEM/

THEY LOOK

(THE DOCTOR,
NYSSA AND
KARI, TRAPPED,
BACK INTO AN
ALCOVE BEFORE
THE ADVANCING
PRESS OF LAZARS.SOME OF THE NEW
ADDITIONS ARE
UNHOODED,
BONE-WHITE SKIN,
DARK EYES AND
LIPS, AN ARMY
OF THE LIVING
DEAD)

138. 6 M

(hand held)
DOCTOR/GROUP R.B/G
LAZARS to CAM. and
out R./Q OLIVIR/

(4 next)

- 60 -

(138. on 6)

- 1/61 -

4F50. INT. LINER CONTROL ROOM.

139. 4 F

CORRIDOR/STOPS

OLVIR in R.
of CAM. and
up steps

TIGHTEN with him

HE TURNS

(OLVIR RUSHES
IN.A STATE OF
PANIC, THEN
TURNS AND
SHOUTS FOR
THE WHOLE
SHIP TO
HEAR)OLVIR: Well, now we know,
don't we?

HOLD FOR EDIT

TINY RUN ONLAZARS up steps
again in lower corr.6 pull out & twds
cable source; and
rnd back of set
twds 6N but not in
pos. yet.; 2 to HDOCTOR & CO REGROUP

(1 next)

- 61 -

- 1/62 -

(139 on 4)

1D

4 to G-Tardis

51. INT. LINER CORRIDOR.

140. 1 D

DOCTOR/NYSSA
R.F/G KARI L.F/G

Q THEM+LAZARS

LAZARS B/G

Q OLVIR

LAZARS THICK HERE

(THE DOCTOR
AND THE TWO
GIRLS ARE
BACKED-UP
AS FAR AS
THEY CAN
GO.

OLVIR'S
VOICE ECHOES
DOWN TO THEM)

LET THEM OUT R.

Q OLVIR

OLVIR: (O.O.V.) We know
now what it's all about.

(NYSSA LOOK TO DR.
DR./KARI AT EACH OTHER
BACK TO LAZARS AND
DUCK DOWN AND OUT L.)

(5 next)

(140 on 1)

- 1/63 -

5A/

/shields can be up and cloth/
/set I will not see windows/

52. INT. LINER CONTROL ROOM.

141. 5 A

LOW MS OLVIR

/DR & CO TO
/LOWER LEVEL
/& ALL LAZARS/

OLVIR: We're at
Terminus, where all the
Lazars come to die.
We're on a leper ship!

HOLD FOR EDIT

(reprise-VT edit
from here to
Ep.2 Sc.1)

TINY RUN ON/

(2 next)

(141 on 5)

- 1/65 -

/2H/

/Floater C set/

/5 to F s/b TARDIS/

53. INT. LINER CORRIDOR.

Hand Print Not There

142. 2 H

CORRIDOR

(THE DOCTOR,
NYSSA AND
KARI TRAPPED)

/OPEN LINER/
TERMINUS DOOR/

/Q DOCTOR & CO/
& LAZARS

DOCTOR & CO THRU
F/G as THEY reach
corr. LAZARS B/G
as HE MOVES BACK
CRAB L. AND PAN R.
to HOLD THEM to
TIGHT 3-s by wall

/Q OLVIR/

OLVIR:(OOV) We're all going to die.

HOLD FOR THE EDIT

onto model film
liner docking
with Terminus
+ end credits

RECORDING BREAK

/GET LAZARS BACK FOR REPEAT/
/OPEN LINER/TERMINUS DOORS /

/3 to J/

(on break)

/IS/

INSERT FOR EP.1 SC.40

BLACK -shields open control c. non-active

GALL ONLY VT MODEL

(OLVIR LOOK FROM DOC TO
WINDOW AFTER 9)

503. 1 S /
pushed l.
locked off
WS-OLVIR/DOC/
NYSSA f/g
KARI/WINDOW b/g

/Q THEM/

/Q OLVIR/

OLVIR: That's our ship!

(KARI RAISES RADIO)

He's running out on us

KARI: (turns and steps in) Shut up!

(AND OLVIR TURNS AWAY)

WATCH CAST POS.FOR EDIT

RECORDING BREAK

Strike blacks
1 to T

(243 on 2)

99

1F 5A

shields up

S/B VT

EPISODE 1 TK/VT1

INSERT FOR EP.1 SC.40

RUN VT

Control C. non-active

244.1 F

(locked off)
W/S OLVIR/DOCTOR/
NYSSA f/g.
KARI windows b/g

Q OLVIR

+
5 A
CSO MON.SCREEN
INSERT

OLVIR: That's our ship!

(watch cast
pos.for edit)

(KARI RAISES RADIO)

He's running out on us.

KARI: (TURNS & STEP IN) Shut up!

HOLD for edit

OLVIR TURN AWAY

3 to G corr.
6 rnd back of
control to S
jib + elemac
2 s/b to go in
front of 1 to T

(3 next)

EPISODE 1 Closing Titles

1. The Doctor
PETER DAVISON
2. Nyssa
SARAH SUTTON
3. Tegan
JANET FIELDING
4. Turlough
MARK STRICKSON
5. Kari
LIZA GODDARD
6. Olvir
DOMINIC GUARD
7. Black Guardian
VALENTINE DYALL
8. Inga
RACHAEL WEAVER
Tannoy Voice
MARTIN MUNCASTER
9. Incidental Music
ROGER LIMB
Special Sound
DICK MILLS
BBC Radiophonic Workshop
10. Production Manager
STEVE GOLDIE
Production Associate
JUNE COLLINS
Production Assistant
RENA BUTTERWICK
Assistant Floor Manager
POLLY DAVIDSON
11. Visual Effects Designer
PETER PEGRUM
Video Effects
DAVE CHAPMAN
12. Technical Manager
JEFF JEFFERY
Senior Cameraman
ALEC WHEAL
13. Vision Mixer
CAROL JOHNSON
Videotape Editor
ROD WALDRON
14. Lighting
SAM BARCLAY
Sound
SCOTT TALBOTT
15. Costume Designer
DEE ROBSON
Make up Artist
JOAN STRIBLING
16. Script Editor
ERIC SAWARD
Title Sequence
SID SUTTON
17. Designer
DICK COLES
18. Producer
JOHN NATHAN-TURNER
19. Director
MARY RIDGE
cBBC 1982